

PROPERTY  
OF

Ref

Smith

ACADEMY



85  
The School Songs Of

SMITH ACADEMY.



W. S. BELL & SON. Publishers.

PRESENTED BY

112 Olive Street, St. Louis. Mo'

Mrs. A. Freund

85

**The School Songs Of**

**SMITH ACADEMY.**



**W. J. BELL & SON. Publishers.**

**818 Olive Street, St. Louis. Mo'**



# SMITH ACADEMY.

Words by W. W. GALE.

Music by W. H. POMMER.

*Allegretto.*

*p*

In old Mis-sou-ri's grandest town. A

ci-ty fair to see. There is a school that's won renown Cal'd Smith Academy. Her

foot-ball and her base-ball team, Her scholarship, say we, Have placed her on a height attained By

few from sea to sea, Have placed her on a height attained By few from sea to sea. Hur-

*f*



The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "rah, hurrah, hur-rah for Smith Aca-dem-y, There's one thing sure we'll always 'swear' By". The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The tempo markings "Largo." and "Allegro." are placed above the piano staves. The word "rit." (ritardando) appears above the voice staff and the piano bass staff. The score includes various musical notations such as notes, rests, and dynamic markings.

2.

We are a "Priest"ly lot of "Ladds,"  
 "Goodfellows" rain or shine,  
 Yet "Love" to "Gamble" "Pennys" on  
 Our "Leven" and our "Neun."  
 We "Turner" handspring in the "Jim"  
 "Wear" ever red and "White;"  
 Though not in trade, "Stein-venders" we  
 Of "Lemps" that's always "Wright."  
 Chorus: Hurrah etc.

3.

We don't like Latin overmuch  
 Geometry's a bore,  
 Greek may have pleased (?) the classic youth  
 In by-gone days of yore.  
 We don't get "A," we have some "F's"  
 And rarely high as "C,"  
 But all the same we're happy now  
 In Smith Academy.  
 Chorus: Hurrah etc.

4.

We hear in Chapel many truths  
 And now and then a rule,  
 "Confine your pranks to the basement, please,"  
 "Don't whistle here in school."  
 We may not smoke, we must as well  
 Eschew profanity,  
 But one thing's sure, we'll always "swear"  
 By Smith Academy.  
 Chorus: Hurrah etc.

5.

Now let us do with might and main  
 What 'er we have in hand;  
 Together work, together play  
 As a united band.  
 When boyhood's past and we are men  
 Where'er or what we be,  
 We'll oft look back with feelings warm  
 To Smith Academy.  
 Chorus: Hurrah etc.

# THERE'S NO SUCH THING AS FAIL.

Music by E. R. KROEGER.

Vivo.

*mf*

Some of us hail from Ba-den-town, Some

from Carondelet, From Cabanne and Tower Grove, and "Popocatapet (1)"; No

mat-ter, boys, from Boule-ward or o-ver Compton Hill. A -

The first system of the musical score. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked with a '7' (seventh note). The lyrics are 'mat-ter, boys, from Boule-ward or o-ver Compton Hill. A -'.

cross the bridge or Portland Place, we go in with a will. A

The second system of the musical score. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked with a '7' (seventh note). The lyrics are 'cross the bridge or Portland Place, we go in with a will. A'.

will to "get there E - li," A will to win, "you bet." Just

The third system of the musical score. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked with a '7' (seventh note). The lyrics are 'will to "get there E - li," A will to win, "you bet." Just'.

set your hearts on pulling through, and nev-er, nev-er fret. No

The fourth system of the musical score. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked with a '7' (seventh note). The lyrics are 'set your hearts on pulling through, and nev-er, nev-er fret. No'.



mat-ter if we lose at first, we'll still put on all sail, And

while we wait our mot-to is "there's no such thing as fail."

**CHORUS.**

*Tempo di Marcia.*

Now shout her prais-es, Smith and the right

God and our coun-try, then Red and White,

Talk for her, work for her, aye! for her fight,

Long live the old school, wave Red and White.

Some of us "wield the willow" some of us "fly the track."  
 Others on the court or links or gridiron have a knack.  
 Others aim at scholarship, and many honors earn.  
 We "work to win" and never fear "the mid night oil to burn."  
 In writing we have men of skill, lawyers and doctors too,  
 And from the deeds of those gone out, we ever take our cue.  
 Some of our men were warriors bold, with Otis they did sail,  
 And as they sailed and fought they sang, "there's no such thing as fail."

Chorus.

Some will go to Washington, they'll loyal be and true,  
 And some will seek the tiger's lair, and help "put Pennsy through."  
 And some will wear the crimson, some sing the songs of Yale,  
 And try to "take the Injun's scalp," or "twist the tiger's tail."  
 More yet will follow Churchill to sail the briny deep,  
 And some will muster at West Point, the soldiers guard to keep  
 At Vanderbilt, Virginia, at Amherst a detail,  
 Just everywhere they'll sing this song, "there's no such thing as fail."

Chorus.



## MANY YEARS AGO.

Music by W. H. POMMER.

Moderato.



H. Gree-ly said young man go West If you  
 A plan-ter, long in Fif-ty three Wished his  
 When scholars came the school they found Best of

 This block contains the first system of the song. It includes a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are written below the vocal line. The piano part begins with a piano (p) dynamic marking.

look for suc-cess, if you look.....for suc-cess For  
 fame great to be wished his fame.....great to be He  
 all the coun-try, round best of all the coun-try, round And

 This block contains the second system of the song. It includes a vocal line on a single staff and a piano accompaniment on two staves. The lyrics are written below the vocal line.

there they make none but the best Wise....  
 plan - ted Smith A - ca - de - my Mighty  
 king of all its ri - vals crowned They.....

men con - fess Wise.... men con - fess." The  
 wise was he Mighty wise was he. A  
 let its prais-es sound They.... let its prais-es sound. In

*p*  
 young men came..... from.... East they fled And  
 house he built,..... the..... ground he bought And  
 brain work they ..... to..... none would yield Still



found it just as he had said..... The young men came from  
then for scholars far he sought.... A house he built the  
less with brawn on track and field..... In brain work they to

East they fled And found it just as he had said  
ground he bought And then for scholars far he sought  
none would yield Still less with brawn on track and field

*f* That was many years ago He was right as  
That was many years ago He did well as  
Here's to Smith in weal or woe Joy to friend and

*rit.*

we all know Hor-ace Gree-ly told 'em so .....

we all know He did well the seed to sow.....

grief to foe Here's a toast for high and low.....

*rit.*

*tempo.*      *1st and 2nd endings*      *Maestoso.*      *3rd ending*

Ma-ny, ma-ny, ma-ny, ma-ny years a-go. *ff* Horace Greeley, we

Ma-ny, ma-ny, ma-ny, ma-ny years a-go.

*tempo.*      *ff*

thank you so..... for Smith A - ca - de - my!".....

*ff*



# BELLS OF SILVER, BELLS OF GOLD.

Words and Music by W. H. POMMER.

Moderato.

*mf* Now

*rit.* *mf tempo*

is nt it too bad It's.... something of a fad, To....

ov - er - look what's near to us And praise what's far a - way, When

here, right in this town, There's "Smith" of great renown, Where

all that boys can ev - er learn Is serv'd from day to day. Be-

fore we go much far - ther, It may not be a - miss To

*rit.*  
sing a rous - ing chor - us, In some such way as this:

*rit.*



*f tempo.*

Smith, old Smith, our al-ma ma-ter, Thee we hail with ring-ing voice,

*f tempo.*

School of schools, there is none greater, Should we then not all rejoice!

Much we love thee while we're young, We'll revere thee when we're old, .....

Ev-er be thy prais-es rung On bells of sil-ver, bells of gold,

Ever be thy praises rung On bells of silver, bells of silver,

*rit.* bells ..... *tempo.* of gold!

2. 3.

We exercise our brains  
And study with great pains,  
To carry off the scholarship  
One longs for, seldom gets;  
(We'll say in an aside,  
It's balm to wounded pride,  
To see our names high on the list  
Of S. A. Foot Ball Vets.)  
As this is quite consoling,  
It may not be amiss  
Again to sing the chorus,  
With heartiness like this:  
Smith, old Smith etc.

Ah, how we drive the nail  
(To clinch we never fail,)  
When hammering the many teams  
We meet upon the field.  
Success like ours, 'tis plain,  
Is due to muscle, brain,  
Esprit de corps, unflinching grit,  
Which make our foemen yield.  
In summing up the matter  
It may not be amiss  
To vent our satisfaction,  
The only way is this:  
Smith, old Smith etc.

## THE RED AND WHITE.

*Music by W. H. POMMER.*

**Allegretto.**

*Allegretto.*

Then

line up boys of good old Smith, and let us sing a song, Let's

The image shows a musical score for a song. The title is "Line up boys of good old Smith, and let us sing a song, Let's". The score is written for a single melodic line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written on a single staff with a treble clef. The piano accompaniment is written on two staves, a grand staff, with a treble and bass clef. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a quarter rest. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand, with a final measure containing a quarter rest.

shout the name of old S. A. in ac - cents loud and long. Let's



send a chor - us down the line, let's sing with all our

might Make ev-'ry hill and val - ley ring a - loud with Red and

*cres.*

White On maid - ens' cheeks are ros - es red and

*f* *p*

lil - ies white as snow, and lil - ies white as snow, Let's

*f*

cast our Red and White a - loft wher - ev - er breezes

blow, wher - ev - er breezes blow. Then sing a - loud, shout

three times three from ev - 'ry plain and height, from ev'ry plain and

height, While Moth - er Earth re - peats the song and

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The lyrics are: "echoes Red and White,..... for aye!.....". The piano accompaniment consists of two staves, treble and bass, with a key signature of two sharps. The music features a mix of eighth and sixteenth notes, with some rests. The piece concludes with a double bar line and a repeat sign.

2.

Then fling our banner to the breeze, we love its colors bright,  
 O! sing it long in voices strong our own dear Red and White,  
 In games we have a record that we long expect to hold  
 We'll call it back to mem'ry dear when we are gray and old.  
 We oft have borne the Red and White victorious past the posts  
 'Mid shouting throng and plaudits long from our united hosts  
 We've known the joy of victory in many a well-earned fight,  
 Then sing aloud, shout three time three, for dear old Red and White,  
 for aye!

3.

Then sing aloud for Smith my boys, the school that stands for right  
 Where oft we've played and sung and toiled while wearing red and white  
 In all that's good and great and just let's reach the top-most round  
 'Mong scholars rare and athletes fair our names be ever found  
 On diamond green and foot ball field our courage never fails  
 Through rugged seas of stern defeat our ship triumphant sails  
 But when the eagle of success lights on our banner bright  
 We'll make the welkin ring and ring with good old Red and White,  
 for aye!



## OUR ALMA MATER.

A ma-tron fair be-yond compare One  
In school or field we'll nev-er yield, Till

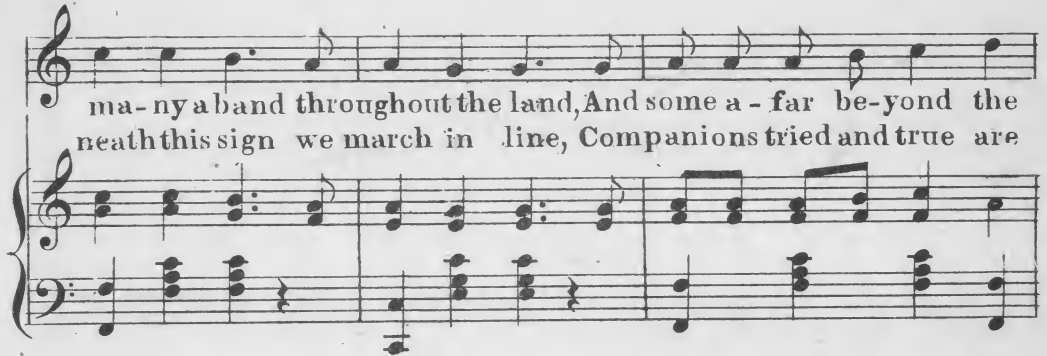
The first system of musical notation for the song 'OUR ALMA MATER.' It consists of a vocal line and a piano accompaniment. The vocal line is in C major, 4/4 time, and begins with a whole rest followed by a half note G, a quarter note A, a quarter note B, a half note C, a quarter note B, a quarter note A, and a half note G. The piano accompaniment starts with a C major triad in the right hand and a C note in the left hand, followed by a series of chords and single notes.

hap-py day I chanced to see; I asked her name, the  
all our ri-vals cease to be; While shines the sun, and

The second system of musical notation continues the song. The vocal line begins with a half note G, a quarter note A, a quarter note B, a half note C, a quarter note B, a quarter note A, and a half note G. The piano accompaniment continues with chords and single notes.

an-swer came "My name is Smith A - ca - de - my." I've  
riv-ers run, We'll sing of Smith A - ca - de - my. Be-

The third system of musical notation concludes the song. The vocal line begins with a half note G, a quarter note A, a quarter note B, a half note C, a quarter note B, a quarter note A, and a half note G. The piano accompaniment continues with chords and single notes.



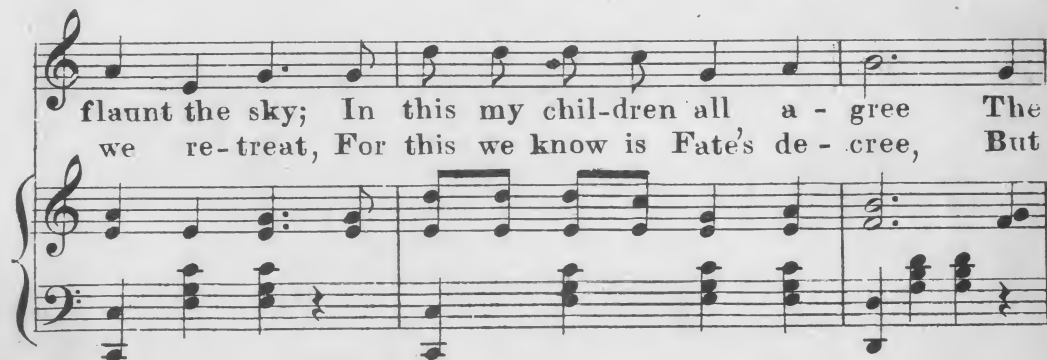
ma-ny a band throughout the land, And some a - far be- yond the  
neath this sign we march in line, Companions tried and true are



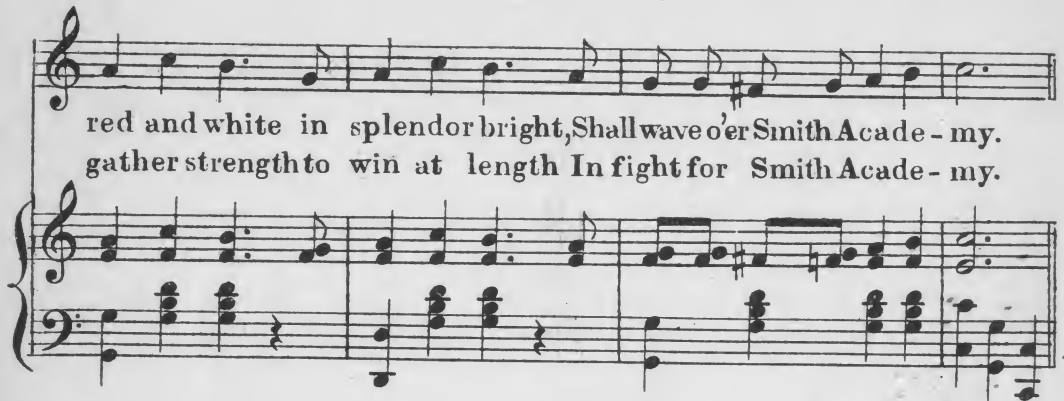
sea; Where-e'er they roam in ev' - ry home, They  
we; And for the right we ev - er fight, The



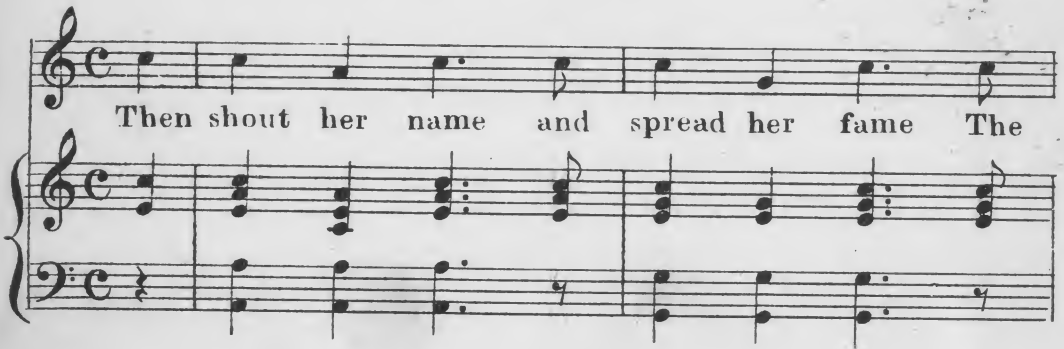
boast of Smith A - ca - de - my. My ban-ner high shall  
boys of Smith A - ca - de - my. From no de - feat shall



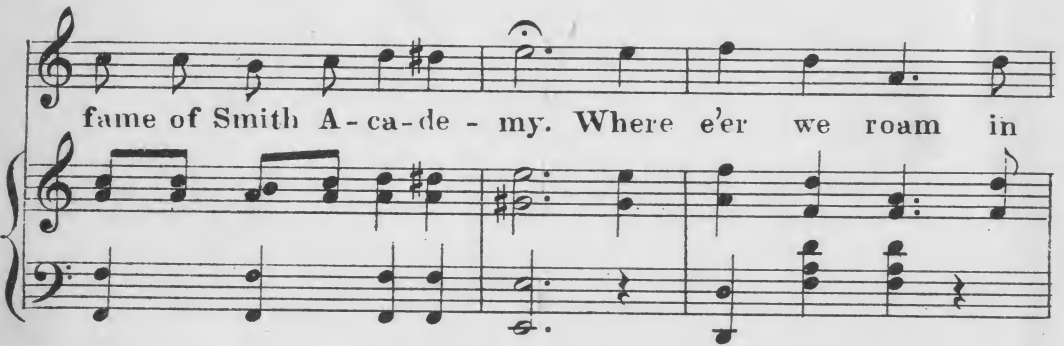
flaunt the sky; In this my chil-dren all a - gree The  
we re-treat, For this we know is Fate's de - cree, But



red and white in splendor bright, Shall wave o'er Smith Acade - my.  
gather strength to win at length In fight for Smith Acade - my.



Then shout her name and spread her fame The



fame of Smith A - ca - de - my. Where e'er we roam in



ev' - ry home We'll boast of Smith A - ca - de - my.



1870

Jan 1st

Feb 1st

Mar 1st

Apr 1st

May 1st

Jun 1st

Jul 1st

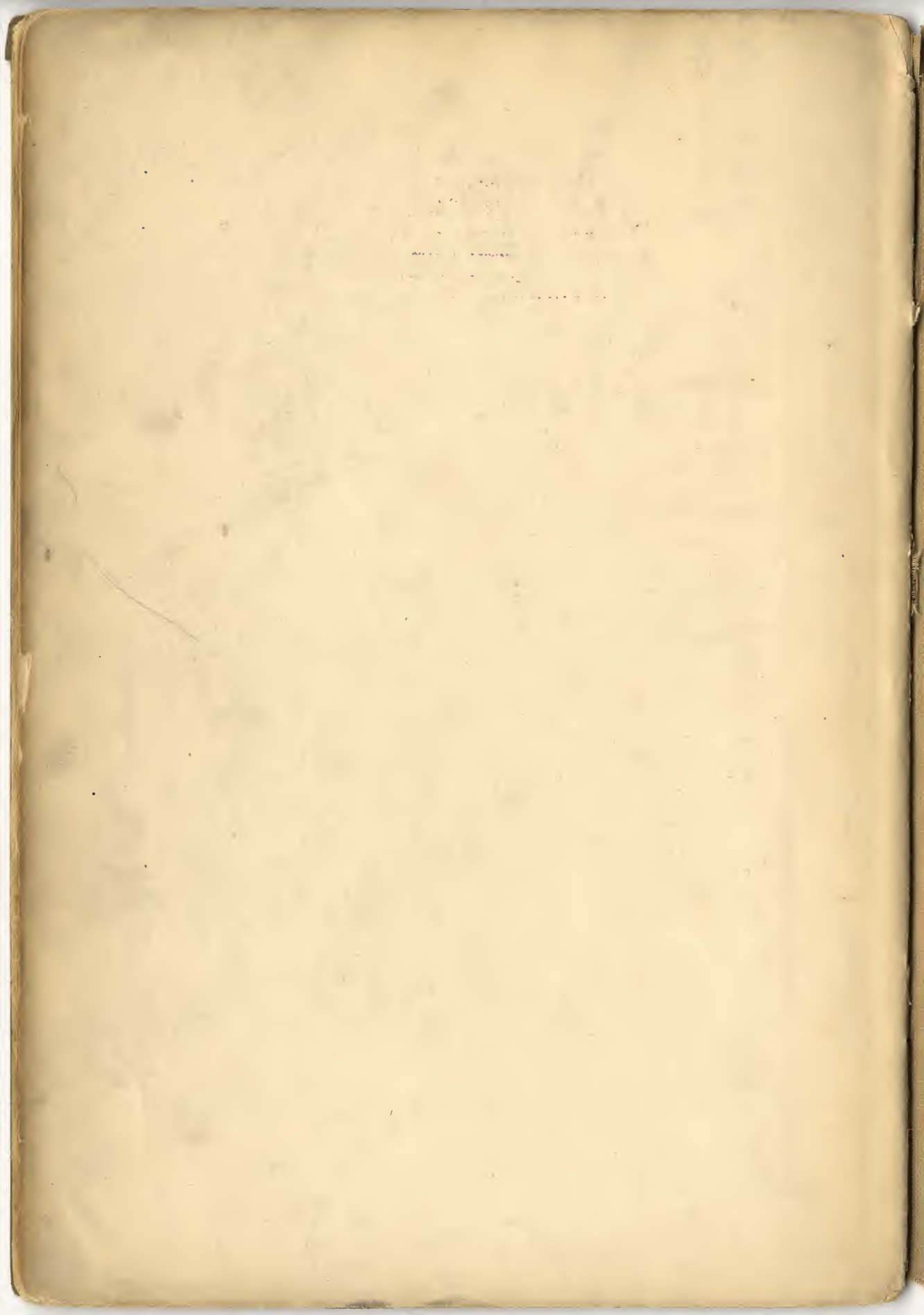
Aug 1st

Sep 1st

Oct 1st

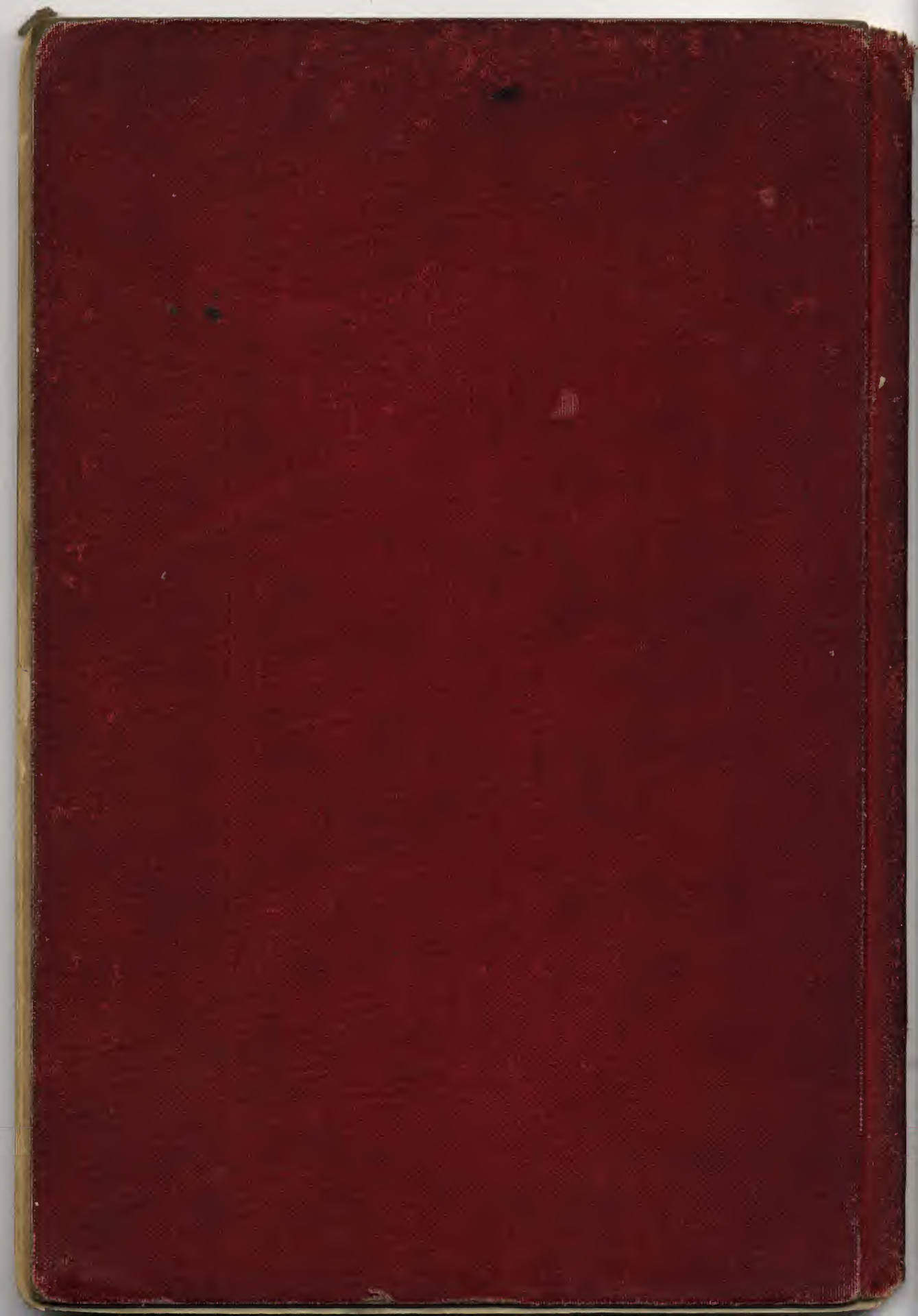
Nov 1st

Dec 1st



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SWARTS.

1911

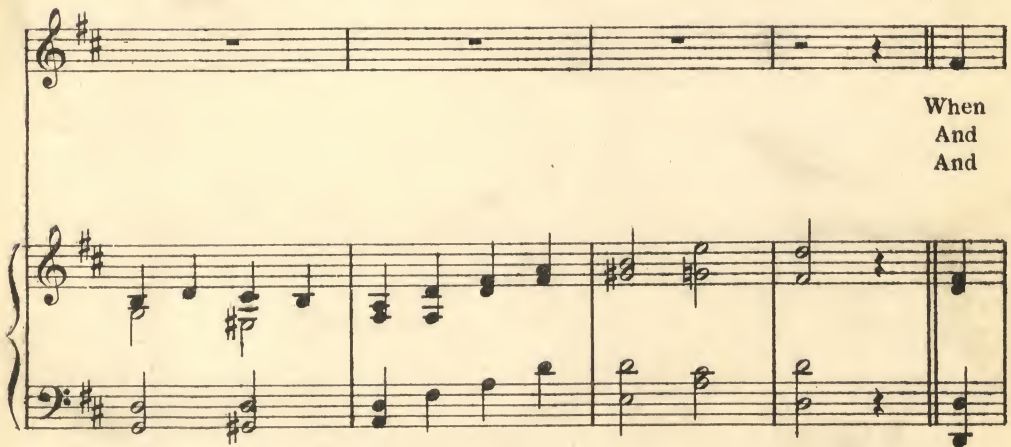
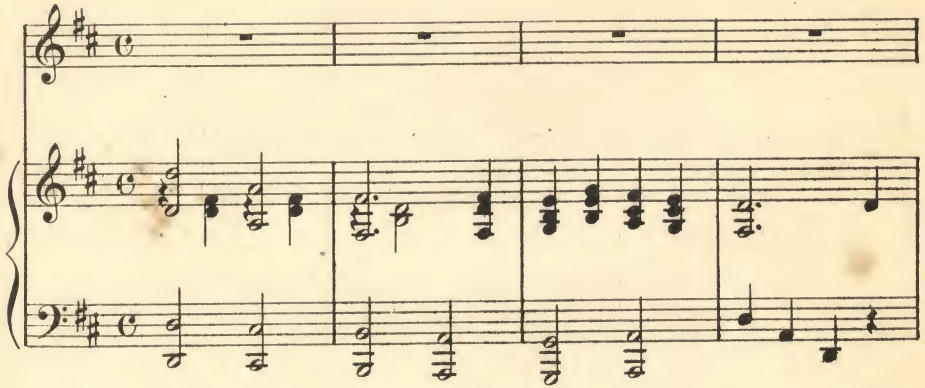
CLASS

2

# Pull for good Old Smith!

Words and Music by

MELVIN GOLDMAN.  
Of the Third Year Class.



we are on the foot ball field, we'll line up with cour - age  
 when up - on the base ball green, we'll play with all our  
 when we leave our dear old Smith, we'll ne'er for - get our

true, We'll give the team our sole sup - port and  
 might, And tho' we see we're go - ing to lose yet  
 school, And the ma - ny pleas - ant mem - o - ries we'll

sure - ly pull them thro' And if we gain the  
 to the end we'll fight, And with the old Smith  
 treas - ure as a rule, And if we're in the

vic - tor - y or if we lose the day, Re -  
 cour - age and vig - or we will play, And  
 coun - try or far a - cross the sea, We'll

mem - ber there are oth - er games and we will al - ways say:  
 then if we should win or lose, still once more we will say:  
 think of the good old days of Smith and our mot - to still shall be:

*CHORUS.*

Pull, boys, pull, pull with might and main



Pull, boys, pull, the vic-try we will gain, No

This system contains the first line of the song. The vocal melody is written on a single staff in G major (one sharp). The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a simple bass line. The lyrics are: "Pull, boys, pull, the vic-try we will gain, No".

mat-ter if we win or lose, nor whom we bat-tle with,

This system contains the second line of the song. The vocal melody continues on the same staff. The piano accompaniment continues with chords in the right hand and a bass line in the left hand. The lyrics are: "mat-ter if we win or lose, nor whom we bat-tle with,".

Pull, boys, pull, just pull for good old Smith!

This system contains the third line of the song. The vocal melody concludes with a final note. The piano accompaniment ends with a final chord. The lyrics are: "Pull, boys, pull, just pull for good old Smith!".

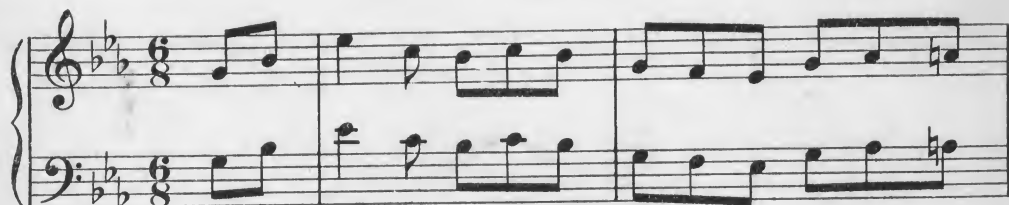


# "Hello Bill, the Hot Dog Man."

*Dedicated to the Class of 1906.*

Words by The Man in the Moon.

WILLIAM JOHN HALL.

This section contains the vocal entry and piano accompaniment. The vocal line (treble clef) has a whole rest for the first two measures, followed by a half note G4 and a half note A4. The piano accompaniment (grand staff) features a melody of dotted half notes: G3, A3, Bb3, G3, A3, Bb3, G3, A3, Bb3, G3, A3, Bb3. The lyrics are:

1. Oh the  
2. The  
3. Oh the

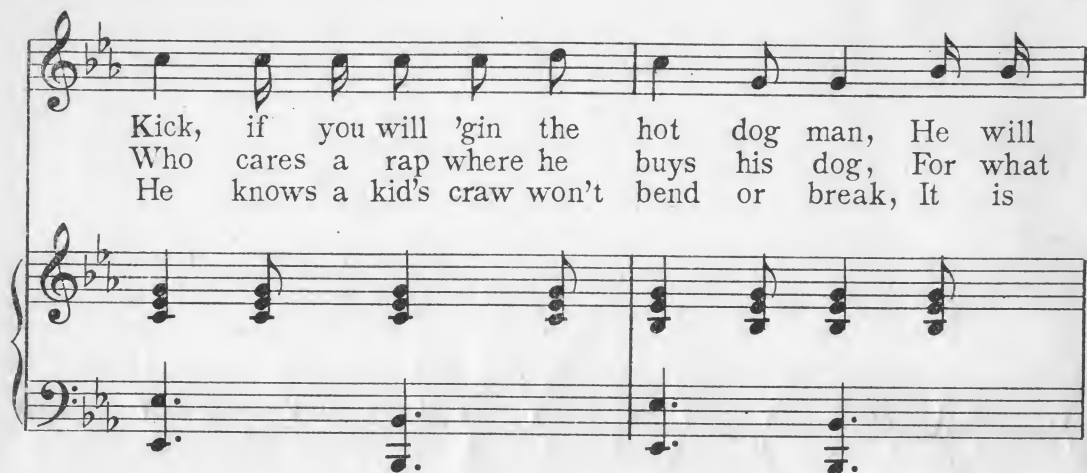
This section contains the main vocal melody and piano accompaniment. The vocal line (treble clef) has a melody of quarter notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The piano accompaniment (grand staff) features a melody of dotted half notes: G3, A3, Bb3, G3, A3, Bb3, G3, A3, Bb3, G3, A3, Bb3. The lyrics are:

hot dog man— has come— a - gain, He cares  
hot dog man— is o - ver the hill, It is  
hot dog man— has come— to stay, He is

not for the storm, snow or rain, \_\_\_\_\_ The  
 ea - sy to find hel - lo Bill, \_\_\_\_\_ Oh it's  
 o - ver the hill far a - way, \_\_\_\_\_ The

poor hot dog may be cold and thin, But a  
 bad to treat the head boss so, But a  
 head boss smiles and the cop he winks, But the

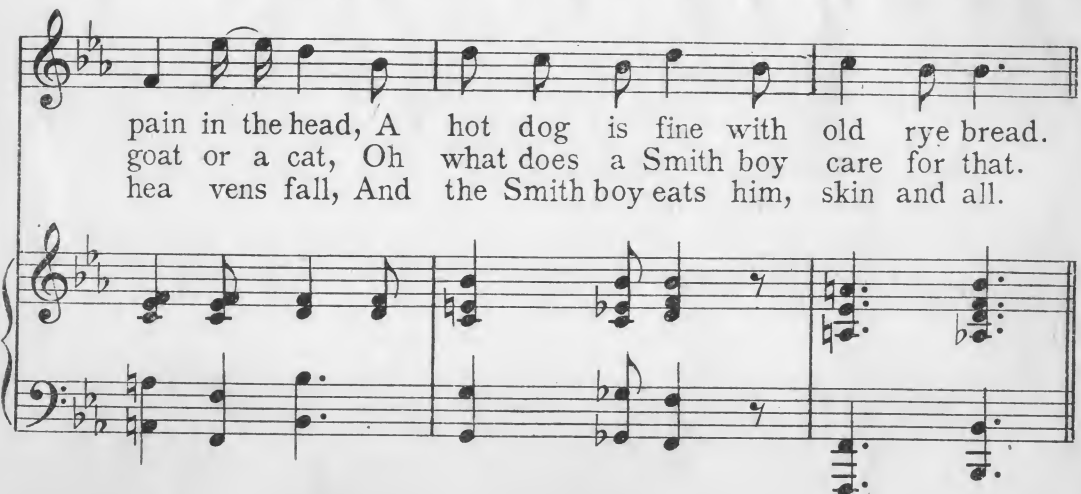
good Smith boy will take him in,  
 hot dog fills, we'd have you know,  
 dog man stands and grins and thinks,



Kick, if you will 'gin the hot dog man, He will  
 Who cares a rap where he buys his dog, For what  
 He knows a kid's craw won't bend or break, It is



sell you dog when e'er he can, — Stomach-ache, back-ache,  
 he sells may be but a hog, — Rab-bit or mule, Bill  
 not he feels stomach-ache, — He'll sell a dog tho'the



pain in the head, A hot dog is fine with old rye bread.  
 goat or a cat, Oh what does a Smith boy care for that.  
 hea vens fall, And the Smith boy eats him, skin and all.

*CHORUS.*

Kick, if you will, and do what you can, The

The first system of the chorus features a vocal melody in the treble clef and piano accompaniment in the grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords in the right hand and single notes in the left hand.

Smith boy winks at the hot dog man, Hot, hot, hot,

The second system continues the chorus. The vocal melody and piano accompaniment follow the same pattern as the first system. The piano accompaniment features a more active right hand with chords and eighth notes.

hot dog man, Hel-lo Bill, with your mus-tard can.

The third system concludes the chorus. The vocal melody ends with a half note. The piano accompaniment includes rests in the right hand for the first two measures of the final phrase, indicated by a '7' (seven measures rest). The system ends with a double bar line.

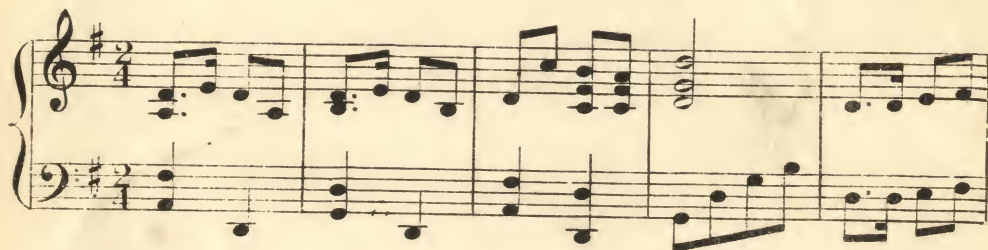


2nd Prep 105 C. C. Swarts.

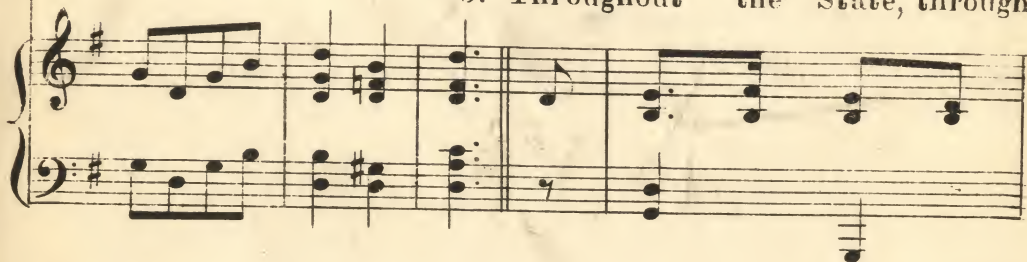
"SMITH FOREVER"

Words by  
Roger Conant Hatch.

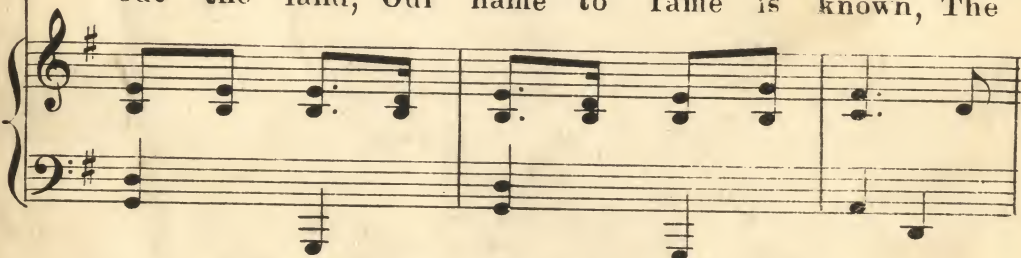
Music by  
William John Hall.



1. Come, let us get to -  
2. Where-e'er our ban - ner  
3. Throughout the State, through-



geth - er boys, And sing a - noth - er song, We'll  
meets the breeze, The red and white un - fold, As  
out the land, Our name to fame is known, The



sing a song of good old Smith, And  
 we march on se - cure and strong, With  
 seeds of glo - ry thro' the earth, Smith's

sing it loud and long, We'll sing it with a  
 stead-y step and bold, Our ad - ver - sa - ries  
 old - er sons have sown, We'll rear a king - dom

rous - ing vim, And shout the chor - us strong, With  
 trem - ble then, And chill with aw - ful cold, At  
 wide of schools, And set Smith on the throne, With

Chorus. 5

three long cheers for Smith, for - e - - ver, Hur -

" " " " " " " "  
 " " " " " " " "

rah, Hur - rah, Smith's jol - ly sons are

we, Hur - rah, Hur - rah, We

lead from sea to sea, Our brains and mus - cle

The first system of music consists of a vocal line on a single treble staff and a piano accompaniment on grand staves (treble and bass). The key signature is one sharp (F#), indicating G major. The vocal line begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

rule the world, A band of broth-ers we, With

The second system continues the musical piece. The vocal line maintains its melodic flow with various note values. The piano accompaniment provides harmonic support with consistent rhythmic patterns in both hands.

heart and soul and strength to - ge - - ther.

The third system concludes the phrase on this page. The vocal line ends with a half note, and the piano accompaniment features a more active bass line in the final measures, including some sixteenth-note patterns.